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EDWARD BUNNETT, MUS. DOC. CANTAB.

NORWICH has sent into the musical world a goodly number of composers and executants who have gained distinction. For several decades of the present century the post of organist and choir-master of the Cathedral of that city was held by the late Dr. Zechariah Buck, who was eminently successful in the training of choristers. The secret of his success lay in teaching the boys to sing with expression as well as with purity of tone. Whilst duly attending to mechanical exercises of the voice he did not neglect to point out to scholars that vocal gifts were after all but the materials out of which art fashioned its devices. Edward Bunnett, born in 1834 at Shipdham, Norfolk, had in childhood the misfortune to lose both his parents. Received into the home of his grandfather the boy was provided with all things needful. His musical education was by no means overlooked. That he was endowed with musical faculties of no common order was at the age of three years made evident by the certainty with which he could tell the pitch of any note struck on an instrument. This rare capacity did not escape the notice of his grandfather, who was himself not only a lover of music but also a violinist of ability. It was not long before the boy had a fiddle placed in his hands, and under the guidance of his beloved relative he was at the age of six so far advanced as to take the second violin part in Corelli's Sonatas.

Those watching the boy's progress in the knowledge of music were glad to find that his voice was at the same time increasing in strength and beauty. Always sweet and pleasant it soon became fit for service in a Cathedral choir—the best of schools for a musically-gifted boy. Fiddle practice had taught him to read music at sight, so that when, at the age of eight, he applied for admission into the choir of Norwich Cathedral he was received as one fully qualified for the duties of a chorister. What interest was taken in him by Dr. Buck may readily be imagined. Profiting by his instruction, Edward Bunnett became sooner than usual one of the solo-boys. It often happens that a soloist will prove deficient in the qualities of a leader. For the one beauty of voice is needed, for the other practical knowledge, together with firmness and decision of utterance are required. In the chorister, Edward Bunnett, these attributes were found in combination. He was the “leading” as well as the “solo” boy. His singing was regarded with great favour in the concert-room as well as in the Cathedral. On a memorable occasion in 1849 he had the honour of singing at St. Andrew's Hall with Jenny Lind in the trio, “Lift thine eyes,” from the *Elijah*, the contralto part being taken by Miss Charlotte Dolby. Whilst serving as chorister he was often called upon to preside at the organ; and previous to the breaking of his voice was articulated to Dr. Buck.

A singing lad meets with troubles when his voice is giving way. Hitherto amenable to discipline and kept under perfect control it now becomes stubborn and un-

liable. Called upon to produce a high note it will, to the mortification of its owner, treacherously sound one an octave or two below. There is no help for it, the poor youth has to yield up his place of honour to another; his occupation in the choir is gone. More fortunate than the generality of disbanded choristers Edward Bunnett had not to leave the Cathedral, but merely to step from the singer's desk to the organ loft. At once he took an important part in conducting the public services and in training the younger members of the choir. Those duties were performed to the satisfaction of all concerned. To Dr. Buck he had become so necessary as to induce the master to take his pupil into partnership in 1855 on the expiration of his articles. In the following year Mr. Bunnett submitted an exercise to the Cambridge University for the Mus. Bac. degree, the Professor of Music being the late Sir William Sterndale Bennett, who at that time had just entered upon the duties of that high office. Mr. Bunnett was the first candidate the Professor passed. Thirteen years afterwards Mr. Bunnett proceeded to Cambridge for the degree of Mus. Doc. The successful exercise, “Song of Praise,” was performed in public under the personal direction of Sir W. S. Bennett in Trinity College Chapel, the composer presiding at the organ. This friendly act on the part of the Professor was but one of many favours bestowed by him on the Norwich musician.

Dr. Bunnett's compositions, both sacred and secular, are held in high estimation. For the Church he has written anthems and services which have for some time been in general use. His setting in F major of the Magnificat and Nunc Dimittis has attained wide popularity in this country, in the Colonies, and in America. The music put in this case to the Canticles, being at once simple and expressive, was instantly appreciated by choirs and congregations desirous of themes more engaging and expressive than those contained in the ordinary book of chants. Dr. Bunnett's cantata, *Rhineland*, composed for soprano solo, chorus, and orchestra, was produced with Mdlle. Titjens as soloist, at the Norwich Festival of 1872; while his cantata, *Lora*, was performed in 1876 by the Norwich Musical Union Society. From the list of songs composed by him the setting of Byron's lines, “There be none of Beauty's Daughters,” may be selected for special notice. Amongst his instrumental works are six original compositions for the organ, and a Polacca and three Sketches for the pianoforte. He is also the composer of a Sonata for violin and pianoforte; and a Trio for violin, cello, and pianoforte.

For twenty-two years, that is, from 1855 to 1877, Dr. Bunnett took the main part of the duties of organist and choir-master at Norwich Cathedral. Though not legally appointed by the Dean and Chapter he was ever recognised by that body, more especially by its head, the Very Reverend the Dean, as the responsible organist. This recognition was in conformity with the views of the general public, for all acknowledged him as the actual chief of the choir. That he would eventually succeed to the title with its emoluments was regarded as a matter of certainty



Great was the surprise therefore when Dr. Buck in 1877 sent in his formal resignation to find that Dean Goulburn declined to appoint Dr. Bunnett to the place vacated. What could be the reason, was the enquiry made on all sides. But no answer came from the Dean, who persistently refused an explanation. Thus injustice was aggravated by silence. Dr. Bunnett was deserving of fair treatment. He had spent thirty-five years in the service of the Cathedral, and for a quarter of a century had with distinction fulfilled the duties of organist and choir-master. Moreover, his conduct in private life had ever been above reproach. To find himself while still in the prime of manhood set aside was a bitter experience.

Being held in general regard Dr. Bunnett was the recipient of letters of sympathy from musical professors residing in all parts of the United Kingdom; and the harsh proceedings of the Church authorities were made the subject of animadversions in the public Press. His fellow citizens were not behind hand in sympathy expressed both in word and deed. On leaving the Cathedral he was appointed Corporation organist—a post almost created for him. His recitals given every week at St. Andrew's Hall are highly appreciated. Dr. Bunnett became in 1870 a Fellow of the College of Organists. For some years he has been organist of St. Peter's Church, and also the organist of the Norwich Musical Festivals.

CURRENT NOTES.

At the Popular Concert on Saturday afternoon, February 3rd, Brahms's Quintet in G major (Op. 111) was repeated, the executants being, as on the previous occasion, Lady Hallé, Herr Ries, Mr. Gibson, Mr. Hobday, and Signor Piatti. It was performed by those accomplished artists in excellent style, and again highly appreciated by the audience. In this work the composer has fully availed himself of the effects of light and shade. There is sunshine in the opening movement, while the Adagio is enshrouded with gloom; gentle rays fall upon the themes of the Allegretto, while the subjects of the Finale rejoice in light and colour. Lady Hallé introduced to the audience a set of four Irish pieces for violin, with pianoforte accompaniment, by Dr. Stanford. The first is a Lament, the second a Jig, the third a Hugh song, and the last a Reel. Without using any well-known tunes as materials, the composer has succeeded in producing music with Hibernian characteristics. He was fortunate in having as the exponent of his new work a highly-gifted and popular artist. It was Lady Hallé's last performance this season at the Popular Concerts, a circumstance which the audience did not forget to notice when the player returned to the platform to receive applause. There is a strong feeling of friendly sympathy existing between Lady Hallé and the subscribers, and the kindly feeling is expressed on the one side by earnest strivings to afford pleasure, and on the other by grateful demonstrations.

On the following Monday evening Herr Joachim, making his first appearance this season at St. James's Hall, delighted the company with a display of artistic skill. There were a few veterans present, among them being Mr. Duncan Davison, who were in attendance at the concert given in Drury Theatre by Mr. Bunn on the 28th of March, 1844, when Joseph Joachim, a lad of thirteen, made his *début* in this country. Two months later he played Beethoven's Violin Concerto at a Philharmonic Concert held in the Hanover Square Rooms, the conductor being Mendelssohn. For fifty years he has been our constant visitor. Generally speaking, performers

who have managed to hold possession of the concert-room platform for that long period have undergone changes in method and manner. Like many great painters they have exhibited at least three styles. They have had their season of growth, then of maturity, then of decay. But little change has taken place in the character of Joachim's art. As a boy he played the works of Bach and Beethoven with purity of tone, unfailing accuracy, and breadth of phrasing, as well as with fervency of expression; and these qualities he has, through the long years, never failed to display. They were conspicuous, on the 5th ult., in his leading of Beethoven's Quartet in F major (Op. 59), and also in his rendering of the Adagio from Spohr's seventh Violin Concerto.

Mdlle. Eibenschütz repeated on Saturday afternoon, February 10th, her performance of Brahms's new pianoforte pieces, and by adding an Intermezzo in E flat minor from the first book (Op. 118) greatly augmented the interest taken in those fresh examples of the composer's genius. Herr Joachim rendered Schumann's Fantasia for violin (Op. 131) in a delightful manner. The famous violinist was heard to even greater advantage in the slow movement of Beethoven's Quartet in E flat (Op. 74). In music of this order Joachim reaches the highest point of excellence. On Monday evening, the 12th ult., he played with remarkable skill Bach's Chaconne in D minor, for violin alone. An eminent German musician and critic, speaking in 1865 of Joachim's performance of Bach's solo, said: "As for Sebastian Bach no one could play it better, although such music is ungrateful, and not suited to the violin. That instrument is not by nature fit for four parts; every part beyond two is only wrung from it at the cost of beautiful execution. You may admire the ingenuity, but a far more natural and beautiful effect would be got by employing a few other instruments as an accompaniment. None but a fanatic would deny this. What beauty is there in chords torn right across the violin?" The truth of these remarks was brought home to us whilst listening on the occasion under notice to Dr. Joachim's interpretation of the Chaconne. The vocalist, Mr. Bispham, must be thanked for bringing forward at this concert Marcello's Psalm, "Quando mai ver me."

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BENEDETTO MARCELLO was a Venetian musician who flourished in the early decades of the last century. Noble by birth he distinguished himself as a member of the Council of Forty, and as an ambassador and a provincial governor. He devoted, however, the greater part of his life to music, in many branches of which he excelled. Oratorios, operas, and instrumental works were composed by him, and his prolific pen was also employed on treatises, pamphlets, and satirical pieces relating to the art. The work by which he obtained immediate and lasting renown was the setting of Giustiniani's "Paraphrase of the first fifty Psalms of David," one number of which was, on the 12th ult., included in the programme of the Popular Concert. Marcello strove, and not without success, to provide music suitable to the words. To give tonal expression to every variation of the text was his chief aim. Succeeding in this he lost the aid of comprehensive form. But though his music to the Psalms is fragmentary, it is never inappropriate to the particular subject under treatment. As much cannot be said of some of the works by a far greater composer, Palestrina, whose music to the "Lamentations" commences with an elaborate setting of the words, "Here beginneth the first Chapter of the Lamentations of the Prophet Jeremiah."

UNDER the direction of Dr. A. C. Mackenzie a concert was given on Wednesday, February 7th, at the Imperial Institute. Rubenstein's Trio, in B flat, received an effective interpretation at the hands of MM. Oscar Beringer, Emile Sauret, and Ernest de Munck; while the violinist, M. Sauret, thoroughly overcoming the difficulties of Dr. Mackenzie's "Pibroch," revealed the many beauties of that characteristic work. An engaging melody by Mr. Francesco Berger was "sung" on the violoncello by M. de Munck; and Mr. Beringer's Valse in A flat was played in brilliant style by the composer. Two admirable songs by Dr. Mackenzie were rendered by Mr. Iver McKay.

At the concert given by students of the Royal Academy of Music on the 3rd of February, the vocalists were Miss Geraldine Cook, Miss Gertrude Hughes, Miss Clara Taylor, Miss Annie Child, Miss Beatrice Gregeen, and Mr. Norman G. Alston; the instrumentalists being Miss Ada Brion, Miss Gertrude Peppercorn, Miss Currie, Mrs. Turnbull-Smith, and Mr. A. C. Handley Davies. A Sonata for violin and pianoforte by Miss Llewella Davies was performed by Miss Gertrude Collins and the composer.

HERR KORBAY, the well-known composer of Hungarian Folk-Songs, is leaving New York to join the staff of professors of singing at the Royal Academy of Music. Students of this institution will derive an incentive to industry from the announcement that two new prizes are added to the long list of substantial favours within their reach. Miss Agnes Zimmermann and Mr. Norman Salmond are the donors.

In memory of Richard Wagner a selection of pieces from the Master's Music-Dramas was performed at the London Symphony Concerts held on Thursday, February 8th, in St. James's Hall. The programme contained the Prelude to *Parsifal*, and the Good Friday Spell from the same work, together with the Prelude and Finale to *Tristan and Isolde*, and the "Walkürenritt" from the *Ring des Nibelungen*. These pieces were admirably interpreted by the orchestra under the direction of Mr. Henschel. The music from *Parsifal* was delivered with solemnity, the themes from *Tristan* were given with intensity, and the strains of the Valkyries with impetuosity. Being so varied in subject and style the excerpts showed how great were the resources of the composer. Each and all made a deep impression upon the audience. For the last ten years Beethoven's "Eroica" symphony has been appropriated to observances of Wagner's death-day. What could be more suitable than the second movement, the "Funeral March?"

ASH WEDNESDAY was observed at the Albert Hall with a performance of Gounod's trilogy *The Redemption*, by the Royal Choral Society. To a choir accustomed to the mighty strains of Handel the choral numbers of Gounod's work presented no difficulty. With superb force the singers gave forth in unison the words, "Forth the Royal Banners go," and with majesty of tone the music to "Unfold, ye portals everlasting." The orchestra, too, performed its important duties in excellent style, the characteristic "March to Calvary" being rendered with more than usual effect. Miss Anna Williams sang the soprano solos with expression. For an appropriate delivery of the setting of the words "From Thy love as a Father," the artist received great applause. Miss Marie

Brema was highly efficient in the angel's solo, and in the passage "While my watch I am keeping," and Miss Jessie Hudleston, who at short notice took the second soprano music, was duly appreciated. Mr. Ben Davies, Mr. Norman Salmond, and Mr. Watkin Mills were all that could be desired in their respective parts. Seldom has Sir Joseph Barnby conducted a finer performance of the trilogy.

THE opening concert of the Imperial Institute Orchestra Society was given on Wednesday evening, February 14th, with decided success. A programme of excellence was performed in an admirable manner. The instrumentalists, numbering 110, were for the most part members of the Countess of Radnor's Orchestra, or of the Royal Amateur Orchestral Society, or of the Wandering Minstrels. Under the guidance of the hon. conductor, Mr. Alberto Randegger, the amateurs fully justified the confidence reposed in them. At the outset they gave a most satisfactory rendering of Haydn's delightful symphony in G (No. 13). A far more difficult task was presented in the orchestral parts of Mendelssohn's Violin Concerto, and this task they accomplished in a way to reflect credit on themselves and their conductor. Miss Beatrice Langley exhibited artistic qualities in the solo, the themes of which were played with beauty of tone and true expression. Besides the pieces named the orchestra performed in suitable style Nicolai's overture to "The Merry Wives of Windsor," and Meyerbeer's Coronation March. To the vocalist of the evening, Madame Lena Seymour, were allotted songs by Beethoven, Cowen, and Goring-Thomas.

At the Guildhall School of Music a students' concert is held on every Wednesday evening of each term. By this wise and beneficent arrangement many of the more promising and advanced pupils have an opportunity of displaying their gifts and acquirements. However profitable the lessons received in the class-room may be, their full value is not known until they have been tested in public. Moreover, there are many things that an aspirant to musical honours can learn only before an audience. The programmes prepared by the Principal, Sir Joseph Barnby, are excellent in quality and just suited to the purpose for which they were framed. They invariably contain music both learned and attractive. At a recent concert the scheme embraced instrumental works by Chopin, Wieniawski, Schubert, German, Liszt, Leclair, and Nicodé; and these works were performed by Miss Frances Watkins, Miss Ethel Foreshow, Miss Agnes Watson, Miss Crissie Barraclough, Miss Nellie Barnett, Mr. H. W. Warner, and Miss Sophie Cogan respectively. The vocal pieces were by Handel, Mendelssohn, Grieg, Sullivan, Paxton Cooper, Sullivan, and Ardit; and these solos were sung by Mr. B. Habbijam, Miss Edith Ashby, Miss E. M. Brown, Miss Alice Sinclair, Miss Edith Goldsbury, Miss Ethel Whichelow, and Miss Elsie Paton respectively. The Wednesday evening concerts are given alternately in the practice-room of the School and in the spacious hall of the City of London School.

MR. W. T. BEST, the eminent organist, has been compelled through ill-health to resign his appointment at St. George's Hall, Liverpool, which he has filled since 1855 with such advantage to the cause of music, not only in the North, but throughout England. His recitals for many years have had the most beneficial influence as a stimulus to the study of the instrument of which he is such a master. His appearances at the Triennial Handel

Festival were always hailed with satisfaction, as he not only brought to bear upon his performances the highest executive ability and judgment, but by conscientious adherence to the composer set a worthy example to more youthful players. Happily, there is reason to believe that relief from compulsory work will bring back health and strength, so that his admirers (numbering thousands) may yet have occasional opportunities of hearing his superb readings of the great masters.

THE Crystal Palace Saturday Afternoon Concerts were resumed on the 17th ult., when Mr. August Manns introduced to England a symphonic fantasy "The Chase after Fortune," by Mr. R. Burmeister, a composer now settled in America. It is avowedly founded on a rather grim picture, the spirit and moral of which it effectively reflects by means of skilful writing and no slight degree of fancy. It was well played and favourably received. Lady Hallé played Beethoven's violin concerto, and the vocalist was Miss Evangeline Florence.

THE Festival of the United Choirs of the Archdeaconry of Exeter will be held in the Cathedral on Tuesday, July 3rd. The services issued by the Diocesan Choral Association include the Evensong Canticles by Dr. E. J. Hopkins written some years since for voices in unison, and now remodelled for Exeter, and also a Te Deum expressly written by Mr. Ferris Tozer, organist of Heavitree, Exeter.

AN appliance for moderating the tone of the pianoforte has been put before the public by Messrs. Challen and Son, of Oxford Street. It is called the Dulciphone, and consists of a stop at the end of the key-board, the use of which subdues the tone to a minimum without injury to the instrument. The invention will be regarded as a boon by persons suffering from so-called "musical" neighbours who are considerate enough to utilise it.

THE announcement of the death of Mr. Aynsley Cook has been received with sorrow by his numerous personal friends, and with regret by the general public. For some time past his robust constitution had been giving indications of approaching failure. A few months ago, whilst engaged professionally in Dublin, he was seized with a sharp attack of illness which, happily, soon yielded to medical treatment. Since then he was, up to the end of last month, able to appear almost nightly, in performances given by the Royal Carl Rosa Opera Company. During the current season of the company at the Court Theatre, Liverpool, it was however evident that disease had weakened his powers. After only a fortnight's absence from the theatre, on the 16th February he passed away. Aynsley Cook, who was born at Brixton, in 1833, commenced his musical career very early in life. Having as a boy, an exceptionally fine voice, he became a chorister at the Temple Church, and was in great request at public entertainments. At a later period he went to Germany to study under Standigl, with the result that he caught the German method of singing. On his return home it was found that his voice had developed into a bass of exceptional fulness and power. Moreover, he had acquired the style of an operatic singer. Making his debut as an operatic artist on the London stage in a performance given by the Pyne and Harrison Company, he soon obtained the favour of the public, and eventually became indispensable to managers of operatic enterprises. For many years he occupied a prominent position on the

professional staff of the Carl Rosa Company, and, it must be added, died in the service of that company. *Requiescat in pace.*

By the death of Hans Von Bülow the musical world has lost a distinctive personality. Lately, worn out in body and mind, the renowned musician went to Egypt to rest in sunshine. On the 15th of February he passed into the silent land. He was born in Dresden, and had just completed his sixty-fourth year. Early in life he was bent upon opposing his father's wishes. That worthy gentleman, who intended his son for the law, was grievously disappointed at the attitude taken by the youth, who made no secret of his love of music and of his repugnance to the study of jurisprudence. Whilst at the Leipzig University he snatched time enough to work at counterpoint with Hauptmann. He was already a good pianist, having commenced at the age of nine to take lessons from Frederick Wieck; nor was he deficient in the knowledge of harmony; the rules of which had in boyhood been taught him by the theorist, Eberwein. In 1849, excited by political events, he went to Berlin and became in the *Abendpost* an advocate of the theories propounded by Wagner. After hearing at Weimar a performance of *Lohengrin* Bülow resolved, in spite of his parents' opposition, to devote himself entirely to music. Proceeding to Zurich, he placed himself under Wagner; and in the following year he betook himself to Liszt; at Weimar, for further instruction in pianoforte playing. In 1857 he married Liszt's daughter, Cosima. From time to time he held appointments at several of the Courts of Germany, and for some years he settled in Florence. Making his first appearance in England in 1874 he at once obtained popularity with performances of classical music. So reliable was his memory that he always played the pianoforte and conducted the orchestra without a copy. The chief characteristics of his playing were smoothness, finish, and technical perfection. To his credit be it said he was at all times, and in all places, an upholder of true and genuine art.

LONDON AND COUNTRY CHURCH CHOIRS.

*** We shall be glad to receive communications from organists and choirmasters respecting the proceedings of their choirs. Such communications should be posted to the Editor of THE LUTE before the 20th of each month to obtain mention in the following number.

AT St. Anne's, Soho, the usual Lenten performances of Bach's *Passion* according to the text of St. John have taken place each Friday, with orchestral accompaniment. In England, this setting of the *Passion* is identified with this Church, the present rector having wisely followed in the steps of the late Canon Wade, who showed special interest in the work when other Churches as well as choral associations seemed inclined to give the St. Matthew music only. There are so many differences in the two compositions, however, that there is ample room for both, whilst it is perfectly unnecessary to institute comparisons. Each is welcome, and each has its own admirers, with whose predilections it would be impolitic to interfere. It is certainly well that the metropolitan public should have annual opportunities of hearing the St. John music, more especially when it is given with the care characteristic of the performances at St. Anne's, Soho. At the first of the services, on the 9th ult., the choir and orchestra, the latter led by Mr. Ellis Roberts, numbered about 60. The music of Christus was ably rendered by Mr. T. Sweetney,

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and that of Pilate by Mr. F. Habijam, whilst the tenor narratives were steadily sung by Messrs. Pinnington and J. Horncastle. Master Horncastle was the soprano soloist, and Mrs. Creser displayed her accustomed ability in the alto portions. The choruses, particularly those of a dramatic character, were given with adequate precision, and Mr. E. H. Thorne, the organist of the Church, while presiding at the instrument succeeded in keeping his forces well together.

MUSIC has formed a great feature of the Lenten services at St. Paul's, Avenue Road, N.W. On February 11th, the evening anthem was Barnby's "Make me a clean heart," whilst the canticles were sung to Walmisley's setting in D minor. On the following Sunday there were Attwood's "Turn Thy face from my Sins" and Wesley in F. The services on each occasion concluded with Stainer's version of the Miserere. At the Dedication Festival, held on January 28th, the vicar conducted selections from St. Paul with orchestral accompaniment, the vocal solos being rendered by the Rev. J. A. Bennett, bass; Mr. A. G. Bennett, tenor; and B. Smith, treble. The anthem in the morning was Tours' "Blessed are they that dwell in Thy House." Mr. C. de Souza, F.R.C.O., was at the organ.

At the Highbury Quadrant Congregational Church on January 30th Mendelssohn's *Athalie* music was rendered with taste and judgment, under the conductorship of Mr. Arthur Briscoe, who had for soloists the Misses Blanche Powell, Edith Hands, and Emily Rasey.

A NEW oratorio by George Shinn, Mus. Bac. Cantab, entitled *Lazarus of Bethany*, was given with organ, piano-forte, and small orchestra accompaniment, at St. Margaret's Church, Westminster, on January 31st. Madame Jarratt, Miss West, Miss E. Bloxham, Mr. E. Smith, and Mr. Robert Poole took the solo parts, and the choir was augmented to about 80 voices. Mr. F. G. Shinn, A.R.C.M., presided at the piano-forte. Mr. T. G. Barnes was at the organ, and the composer conducted.

A NEW organ, built by Mr. H. Wedlake, Chalk Farm, N.W., was opened at Gospel Oak Congregational Church, Hampstead, on February 7th, by a Dedicator Service and Recital by Mr. E. Drewitt, A.R.C.O. Solos were sung by Madame Nellie Cope, and choruses by the choir, under the direction of Mr. C. Darnton, organist of the Church. On Sunday evening, February 11th, Mrs. Mary Davies sang "There is a green hill far away," and "I know that my Redeemer liveth." The choir rendered the choruses "How lovely are the Messengers" (St. Paul), and "Hallelujah" (*Messiah*). There was a crowded congregation. The new organ has been much admired by all who have heard it.

At the Swiss Church, Shaftesbury-avenue, a recital was given by the organist, Mr. Richard A. Northcott, on the 9th ult. He performed in good style Dr. Creser's "Wedding March," a voluntary by F. N. Abernethy, Mus. Bac. F.R.C.O., and other pieces by J. Shaw, Bruce Steane, G. F. Blatch, Percy Pilcher, and R. E. Bryson.

MR. G. T. PINCHES, of St. Barnabas, Kentish Town, gave an organ recital at St. Nicholas Cole Abbey on the 13th ult., when his programme included Guilman's Funeral March and Hymn of Seraphs, the Toccata in F from Widor's fifth Symphony, and Lemmens's Finale in D.

At the organ recital, one of the series of "Pleasant Sunday Afternoons," at St. Mary's, Battersea, on February 4th, Mr. Arthur Adcock gave a good selection

of pieces of the modern school, including one of Mendelssohn's Preludes and Fugues, Batiste's Offertoire in A, an overture in D by J. Kinross, and *morceaux* by Sterndale Bennett, Calkin, and Tours. Mr. Valentine Smith contributed as vocal soli, "His salvation is nigh," from *The Woman of Samaria*, and "The Gate of Heaven," by Tours.

DR. A. L. PEACE gave an organ recital on the 26th January at the Blind School, Liverpool, presenting Handel's No. 8 Concerto and a Sonata da Camera, No. 2, by himself. On the following day, Dr. Peace gave five performances at St. John's, Birkenhead, of S. S. Wesley's Choral Song and Fugue, and of Handel's overture to "Il Pastor Fido."

DOINGS IN THE SUBURBS, PROVINCES, &c.

* * * To obviate any interesting event in the Suburbs or Provinces escaping attention, we shall be glad to receive communications from local correspondents. These, however, must reach us before the 20th day of the month.

THE fiftieth anniversary of the Bristol Orpheus Glee Society was celebrated by two concerts at the Victoria Rooms, the lengthy selection of gems of part-song being varied on the first occasion by solos by Mr. Harper Kearton, and on the second by airs by the same tenor and by Mr. Watkin Mills. Each evening the programme contained the two glees with which the students of the Royal Academy and Royal College won the prizes recently offered by the Society, the successful competitors being respectively Mr. H. Walford Davies for "The Sturdy Rock," and Mr. C. Macpherson for "There sits a Bird." Each was excellently rendered. That old favourite, Tom Cooke's "Strike the Lyre," was given with admirable point and expression. Another good performance was that of S. S. Wesley's glee "When fierce conflicting passions rouse the breast." This has only recently been printed, although the Society has had it in manuscript for some time. Nothing, however, went better than the special jubilee composition, "Linger, Twilight, linger," a five-part setting by Mr. J. L. Roeckel of words by Mr. Henry Wethered. It is an admirable example of the style of the composer who has contributed much that is of value to modern art, being interesting in construction, whilst seizing the ear with tender melody. It was conducted by Mr. Roeckel, who was loudly re-called and complimented at the close. J. L. Hatton's popular "When Evening's twilight" must also be ranked among the successes of the first concert. It is satisfactory to add that on each occasion there was a large attendance.

The Redland Park Guild has given a concert at the Redland Park Hall with Mr. Cowen's cantata *The Rose Maiden*, performed by a choir of about 50 voices and the orchestral body bearing the name of the hall. The delicate music was well given under the conductorship of Mr. Samuel Rootham, justice being done to the picturesque choral numbers, whilst the solos were rendered with taste and judgment by Mrs. Brettelle, soprano; Mrs. Gridley, contralto; Mr. A. M. Warren, tenor; and Messrs. M. Griffiths and W. N. Tribe. The wedding chorus was encored, and the whole passed off in a manner that did credit to all concerned.

THE Broadstairs and St. Peter's Choral Society gave a performance of *Messiah* on the 29th January at St. Mary's Home, Broadstairs. The soloists were Misses Rose Harris, Connie Hicks, and Messrs. Charles Rowe and

Alfred Osmond. Mr. D. Lott conducted, and the accompanists were Messrs. H. Osmond, F.R.C.O., and T. Russe, F.R.C.O.

THE programme presented by Mr. J. Herbert England, A.R.C.O., on January 20th, at the Hull Assembly Rooms, included four pieces by Guilmant—the Fantasia on English Airs, Grand Chorus, Canzona, and Sonata No. 1.

THE Newcastle-on-Tyne Harmonic Society gave their annual invitation concert, in the "Olympia," on January 26th. The complete work performed was Barnett's *Ancient Mariner*. The choruses were fairly well done considering that the tenors and basses were imperfectly balanced. The solos were in the experienced hands of Miss Fanny Moody, Miss Marie Bellas, Messrs. John Child and Chilver Wilson, all of whom met with an enthusiastic reception, encores being frequent. Dr. Chambers, Mus. Bac., conducted, and Miss Etta Newborne accompanied. The second part consisted of selections of a miscellaneous character. In the same building Messrs. Harrison gave a concert on February 9th, but the enterprise did not meet with the encouragement it deserved. With such an enticing bill of fare at moderate prices, the result did not reflect much credit on the Newcastle people, who profess to appreciate good music. The artistes were Miss Ella Russell, Mr. Ben Davies, Miss de Dreux, Miss Alice Hall, Mr. Andrew Black, Miss Adelina de Lara (solo piano), Miss Angela Vanbrugh (solo violin), and Mr. Watkins (accompanist). Miss Russell's best effort was unmistakably "Elsa's Dream," from *Lohengrin*. Mr. Davies was heard to special advantage in "The Requitel," and in the duet with Miss Russell "Una Notte di Venezia." Miss Dreux's powerful mezzo-soprano suited the proportions of the immense building. She sang "Mon Cœur," Saint Saëns, and Sullivan's "My Dearest Heart." Miss Hill evidently has had careful training. Her rendering of "The Land of Yesterday," and "Le Parlate d'Amour" (*Faust*), was singularly sweet.

MADAME MARIE ROZE has been giving farewell concerts at Alnwick and Sunderland. Miss Frances Simpson, a pianist of more than local fame, commenced a series of six recitals on February 13th, under the patronage of Lady Ridley, in the hall of the Church Institute. The young lady's talent warranted more liberal support, but she was much applauded. Assistance was rendered by Mr. Archibald Dunn and Miss Kate Simpson.

THE Glasgow Choral Union finished this season's concerts with a magnificent performance of *Israel in Egypt*. The massive choruses were steadily sung. The "Hailstone," although the quickness of the tempo rather marred its dignity, received a well merited encore. The solos were in the capable hands of Miss Annie Marriott, Madame Belle Cole, and Mr. Henry Piercy.

The Trinity Congregational Church Choir gave a musical service in the Church, comprising Mendelssohn's 13th Psalm, "The Wilderness" (Goss), "Come unto Him" (Gounod), and some solos. Miss Maud Marwick's two violin solos were "Benedictus" (Mackenzie), and "Le dernier sommeil de la Vierge" (Massenet). Mr. Sykes, the organist and choirmaster, gave some solos by Krebs, Erisson, Merkel, and Morandi, items rather out of the common run of concert programmes.

Kelvingrove U.P. Church Choir, under Mr. Edwin C. Owston, performed Stainer's *Crucifixion* to a large assemblage with such acceptance that it is probable they

will be asked to repeat it at an early date. Mr. Owston's organ solos were Mendelssohn's Sonata in F minor, and an Elegy by Silas.

The Barony Parish Church Association, under the baton of Mr. Albert E. Bridge, introduced "The Lord's Prayer," by Dr. Bridge—a novelty here—as well as Spohr's "God thou art great." Mr. W. R. Wright presided at the organ.

The Uddington Musical Society, Mr. J. K. Findlay conductor, with Mr. Thos. Berry at the organ, sang Smart's Festival Anthem, "Sing to the Lord," and selections. This anthem was first performed in Glasgow, some dozen years ago, by Mr. James Greig, when choirmaster of Trinity Congregational Church, where he introduced many novelties to the Glasgow public.

John Street U.P. Church Choir, under Mr. Taggart, gave a performance of *Messiah* on a Sunday evening lately in the Church to a crowded congregation.

The pupils of the Athenæum will shortly give a week's performance of Gounod's opera *Mirella* under the conductorship of the Principal, Mr. Allan Macbeth, with costume and scenery.

We have to note with regret the loss lovers of "Sol-fa" have sustained by the death of Mr. W. M. Miller, the president of the West of Scotland Branch of the Tonic Sol-fa College, as also of Mr. Robert Anderson, who besides his services to "Sol-fa" exercised a considerable influence on the Psalmody of the Free Church some years ago.

It was a pity that the first appearance of the Glasgow Bach Choir should have taken place in the City Hall on the same evening as the *Elijah* concert in St. Andrew's Hall. This, we believe, was caused by the difficulty of obtaining unengaged dates for both hall and band. The new Society numbers at present about 100 voices. Their first effort was Bach's "God so loved the World," a rather trying work for a young society. They deserve credit for the steadiness of their singing and the precision of their attack. Mr. Clapperton ably assisted at the organ. Then followed Gounod's "Messe du Sacré Cœur de Jesus," a work which, though written about 1876 has, the publishers tell us, only been performed once in these dominions, and then in Ireland! Why it should have been allowed to lie so long it is difficult to say unless the prohibited price of the vocal score be a reason. It contains some beautifully melodious writing, but the treatment of the opening to the Gloria reminds one of the same number in the "Messe Solennelle," with its "pp." instead of the usual "ff." The orchestral portion was rendered by a contingent of some 40 of the Scottish Orchestra, ably led by M. Sous. Mr. Duncan Smyth, as conductor, is to be congratulated on the *début* of his Society.

A warm discussion recently took place in the Town Council as to the propriety of letting the City Hall on Sunday evenings for anything but evangelistic services. The verdict was greatly in favour of doing so. Who says we are not progressing?

OPERA IN THE PROVINCES.

According to promise, the Royal Carl Rosa Opera Company produced on the 3rd ult. at the Court Theatre, Liverpool, Mr. T. H. Friend's dramatic arrangement of Berlioz's *Faust*. As the famous French composer wrote his work in dramatic form, and supplied several stage directions, it is rather curious that *Faust* was not some time ago performed in this country with theatrical accessories. It supplies, indeed, another instance of compositions musically suited to the stage lying directly

beneath our gaze whilst we assert that few compositions worthy of the expense of stage mounting are to be obtained. It is quite possible that but for its production last year at Monte Carlo, with M. Jean de Reszke as Faust, we might still have been talking about the suitability of the work to the stage without practically testing the same. Mr. Friend's task was mainly of a technical nature. There are one or two places in the book where the skill of a practical stage manager is required. Such, for example, in the third part, as the change from Margaret's room to the exterior and back again. Mr. Friend accomplishes this by means of a transparency, the wall of Margaret's apartment apparently fading when the front of the stage is darkened, and illumination in the rear showing the street in which Mephistopheles sings his well-known sarcastic serenade, one of the most striking numbers in the work. The attempt to reproduce the supernatural elements towards the conclusion was quite as successful as could have been reasonably expected. The horses on which the Fiend and Faust gallop to the abyss were represented by mechanical animals, behind which passed a panorama with the forms of the skeletons and the rain of blood. Such an incident as Berlioz here suggests is impossible of realisation in such a way as to convey what was passing in the composer's mind or what is typified in his music. Under any circumstances, a good deal is left to the imagination, and the stage manager must be satisfied should he contrive even to a limited extent to impress the spectators. Miss De Lussan sang with genuine dramatic feeling the music of Margaret; Mr. Barton McGuckin was an acceptable Faust, and Mr. Alec Marsh pointedly delivered the cynical utterances of Mephistopheles. Mr. Pringle gave Brander's song successfully. The choral and instrumental effects were well brought out, and Sir Charles Hallé conducted the first representation. The verdict generally was that the Royal Carl Rosa Opera Company had made an addition to their *répertoire* not only valuable in the artistic sense but likely to prove remunerative financially.

In Dublin Mr. Arthur Rousbey gave the first performance of a new three-act romantic opera entitled *Massaroni*, composed by Mr. F. Bucalossi. The libretto by Mr. F. Leslie Moreton is founded on Planché's two-act drama *The Brigand*, originally played at Drury Lane in November, 1829, with a cast that included Miss Faucit, Mr. Barrymore, James Wallack, Paul Bedford, William Farren, and Ben Webster. Even then it was a musical piece, among the songs introduced being "Gentle Zitella." Of the play it is only needful to say that Massaroni is a generous mountain robber, who only plunders the wealthy in order that he may benefit the poor. The story is ingenious in its way, is not deficient in dramatic interest, and reaches a happy climax after an exciting incident in which the freebooter is surrounded by his enemies. There are some pretty numbers in the work, and it bids fair for a time to be frequently given by Mr. Rousbey and his company. The two female parts were well sustained by Miss Marie Titiens and Madame Julia Lennox; Mr. Rousbey was the Brigand chief, and Mr. A. S. Winkworth the Prince, of whom Massaroni is eventually demonstrated to be the son.

OPERA ACROSS THE SEAS.

In France some discussion has arisen respecting the merits of the setting by M. César Cui, a Russian General of Engineers, of M. Jean Richepin's well-known play *Le Flibustier*, which English playgoers may remember was

produced in England by Mr. George Alexander at one or two *matinées* a few years ago. In practised hands the story might be made effective on the operatic stage, being as a whole adapted to musical treatment, but in order to render it acceptable to the general public it should be set to brighter and more distinctive strains than those of M. Cui. M. Fugère, as the old sailor Legoëz, pining for the return from sea of his only grandson; M. Clement, as Jacquemin, the young man who is persuaded from the best of motives to pass himself off as the missing Pierre; and Mlle. Landouzy, as the girl Janik, have done all that seemed possible for the production, but it cannot be said that the musical *Le Flibustier* has made a deep impression on the patrons of the Parisian Opera Comique. More is of course hoped for from Verdi's *Falstaff*, due at M. Carvalho's establishment early in April. It is said that the veteran composer will superintend the final rehearsals. The amorous knight will be sustained by the original representative in Milan, M. Maurel; M. Soula-croix will be the Mr. Ford; Mlle. Delna the Mrs. Quickley; and M. Clement and Mlle. Landouzy the lovers.

At the Royal Opera House, Berlin, on the 17th ult., was produced, after several postponements, Signor Leoncavallo's *I Medici*, which was indirectly the subject of such controversy in Milan. Whilst public opinion in the German capital does not place it in the same rank as *I Pagliacci*, it is conceded that the Italian composer's latest work is both imposing and interesting. Its reception was enthusiastic. The Emperor, who was present, summoned Signor Leoncavallo to the Royal box, and is stated to have said, "I am very glad to see you again at a moment of triumph. You have written a masterpiece, and even at the close of the second act I telegraphed your great success to the King of Italy." When the composer, who is not generally credited with being a courtier, said that the performance was in several respects better in Berlin than in Milan, the Emperor replied, "It interests me to see that you throw yourself more and more into the study of Wagner. I shall soon come and see *I Medici* again." Then the composer and the Emperor shook hands and parted, extremely pleased with each other.

In America the chief successes of Mr. Abbey's extensive operatic campaign have been carried off by Madame Calvé and M. Jean de Reszke, the public having pronounced them the two "bright particular stars" of the organisation, and patronising their performances accordingly. A strange story reaches us through the medium of the *New York Herald*. It is gravely said that there is a proposal to perform Rossini's *Il Barbiere di Siviglia* at the Metropolitan Opera House in New York by a company consisting entirely of ladies. To Signor Mancinelli the proposal is reported to be due, and it is added that Signorina Guercia is versed in the music of Bartolo, having sung it at a similar performance three years ago at the Teatro Reale, Madrid. For the production now suggested Madame Melba is named for Almaviva, Madame Calvé for the mercurial barber, Madame Sigrid Arnoldson for the coquettish Rosina, Signorina Guercia for her old part of Dr. Bartolo, and Madame Scalchi for Don Basilio!

Zola's *Thérèse Raquin* has been turned to account for the subject of an opera produced on the 8th February at the Theatre Mercadante, Naples, the composer being Mr. Ernest Coope, son of the late Mr. Coope, an English music master. Some choruses and a lovers' duet occurring towards the close are well spoken of. The best of music,

however, would be hampered by such a theme. At La Scala, Milan, Puccini's *Manon Lescaut* has been successfully produced with Mlle. Olghina (a Russian *prima donna*) in the title-part, and Signor Cremonini (who was at Covent Garden several months back) as Des Grieux. Mr. Wilmant was the Lescaut, and Signor Mascheroni conducted.

HOME AND FOREIGN ITEMS.

THE Birmingham Musical Festival will be held on October 2nd, 3rd, 4th, and 5th. The novelties chosen are an oratorio by Dr. Hubert Parry, entitled *King Saul*; a cantata by the late Mr. Goring-Thomas, *The Swan and the Skylark* (founded on Mrs. Hemans' poem); and a *Stabat Mater* by Mr. Henschel.

MR. SIMS REEVES is to sing at a sacred concert on Good Friday in the Queen's Hall.

THE production in Berlin of Mascagni's *Ratcliffe* has been postponed until April.

OWING to the illness of Miss Esther Palliser her place in the *Redemption* performance at the Crystal Palace on the 17th inst. will be taken by Miss Ella Russell.

THE new Royal College of Music, at the rear of the Albert Hall, will probably be opened in May by the Queen.

MR. ARTHUR ROUSSEY'S opera company will come to the Grand, Islington, for three weeks on April 9th.

MR. J. W. TURNER takes possession of the Standard on Easter Monday for a series of opera performances in English.

A SYMPHONY in F by Dr. J. C. Bridge, and a cantata, *The Son's Forgiveness*, by Dr. Sawyer (of Brighton), have been chosen as the new works for the Chester Musical Festival on July 25th, 26th, and 27th.

IN REMEMBRANCE.

THE month of March has proved particularly fatal to eminent musicians, and to the long list of those who have passed away in the third month of the year has now to be added that of Hans von Bülow. In glancing over the catalogue the name of Beethoven at once seizes the eye. It was on the 26th of the month, in 1827, that the greatest master of instrumental composition the world has ever seen expired in Vienna. The time has long since gone by for any doubt to be entertained respecting Beethoven's intentions in even his latest and most elaborate works. The majority of writers on Music in the first half of the century were fond of asserting that Beethoven's deafness and declining physical strength were apparent in most of the compositions he penned at this hapless period of his existence, but closer examination of these works and the more frequent opportunities of hearing them performed in an efficient manner have served to make clear points that were previously in doubt. Beethoven's posthumous compositions for the chamber are now almost as well understood, and therefore appreciated, as the like class of production written midway in his career, whilst those perpetual monuments to his supremacy, the nine symphonies, are still the most favoured of all orchestral compositions of the highest order. Amateur pianists who claim to be musical in the loftier meaning of the term are well acquainted with his pianoforte sonatas, whilst the sonatas for pianoforte and violin and string quartets may safely be relied upon to draw full assemblages when

there is the assurance of adequate rendering. His single opera *Fidelio* when a competent representative of the title part is at hand—unfortunately there have been few such since the demise of Titiens—is as attractive a work as a manager can place before his subscribers. Probably more that is of permanent value as art criticism has been written of Beethoven than of any other musician. Can anything more touching be imagined than a composer who bequeathed to the world so many treasures, being unable for several years to hear a single note his imagination had conceived?

Halévy, or Lévi, died at Nice on March 17th, 1862. His fame is entirely identified with the lyric stage, to which he contributed several works that deserved the popularity they obtained, though like those of his contemporary Auber, but few have survived the growth of years. The only one that can be said to have kept its place in popular estimation in this country is *La Juive*, his masterpiece, which was in the *répertoire* of old Covent Garden Theatre, and was brought back last year by Sir Augustus Harris without greatly arousing the enthusiasm of the patrons. He taught Gounod and Bizet, the latter of whom married Mlle. Halévy.

Alfred Mellon expired on March 27th, 1867, after labouring successfully for several years in the cause of music in his native country. He was conductor during the Pyne-Harrison *régime* at Covent Garden, and afterwards organised in the same house the Promenade Concerts at which more good music was heard for a small sum than had ever been given previously. He raised, indeed, the tone of this kind of entertainment to a height that had never before been acquired, and it is greatly to be regretted that his successors have not been able to maintain the same standard. In his compositions both for instruments and for the voice, and more particularly in his opera *Victorine*, produced at Covent Garden in 1859, he gave evidence of creative powers that might have been more productive had not the *bâton* claimed his attention to so great an extent. His wife, formerly Miss Woolgar, of the Adelphi Theatre, still survives.

Of two more English musicians a few words must be said. First in order of time comes Dr. John Bull, who was exceedingly prominent as organist at the Chapel Royal in 1591, as professor of music in Gresham College, 1596, and as musician to Prince Henry in 1611. His popularity somewhat suffered in later years through his leaving England without the consent of his employer in 1613. He was afterwards organist at Antwerp, and then went into the service of the Archduke of Austria, dying abroad on March 13th, 1628.

The other composer was Dr. Arne, whose remains were interred in St. Paul's Cathedral in 1778. His operas and musical dramas were numerous, whilst most of his vocal pieces composed for Shakespeare's plays are as much in favour now in connection with these works as when they were first written. Thomas Augustine Arne is undoubtedly entitled to rank among the leading representative masters of the English school.

10 AU 94 TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the Editor.

Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.

The Editor cannot undertake to return articles of which he is unable to make use.

All business letters should be addressed to the PUBLISHERS.

Advertisements should reach the Office of Messrs. C. POOL & Co., 25, Bowdrie Street, E.C., not later than the 20th in order to insure insertion in the issue of the month current.

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"LUTE." No 135.

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"CHRIST OUR PASSOVER" Easter Anthem.

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Anthem used instead
of the Venite.

LONDON:
PATEY & WILLIS, 44, GT MARLBOROUGH ST., W.

Music by
E. BUNNETT,
MUS. D. CANTAB.

Allegro $\text{♩} = 132$

ORGAN.

8 & 4 Ft Sw. coup to Sw. with Reeds

Christ our

Christ our

Diap 4ft with Sw. coup.

pass-o-ver is sa-cri-ficed for us: There-fore let us keep the

pass-o-ver is sa-cri-ficed for us: There-fore let us keep the

Not with the old leaven, nor with the leav'n of ma-lice and
 Not with the old leaven, nor with the leav'n of ma-lice and
 feast. nor with the leav'n of ma-lice and
 feast.

wick-ed-ness:
 wick-ed-ness: *mf*
 wick-ed-ness: But with the un leav-en'd bread of sin-ce-ri-ty and

Not with the
 Christ our pass-o-ver is sa-cri-ficed for us:
 truth. Not with the
 Christ our pass-o-ver is sa-cri-ficed for us:
 add 4 Fl. Stops.

and old leaven, Nor with the
 and Not with the old leaven, Nor with the
 and old leaven, Nor with the
 Not with the old leaven, Nor wit the

senza Ped. Ped.

leaven of malice and wickedness: But with the unleaven'd bread of sin.
 leaven of malice and wickedness: But with the unleaven'd bread of sin.
 leaven of malice and wickedness: But with the unleaven'd bread of sin.
 leaven of malice and wickedness: But with the unleaven'd bread of sin.

mf *mf* *mf* *mf*

Dial

ce-ri-ty and truth. Nor with the leaven of malice and
 ce-ri-ty Notwith the old leaven, Nor with the leaven of malice and
 ce-ri-ty and truth. Nor with the leaven of malice and
 ce-ri-ty Notwith the old leaven, Nor with the leaven of malice and

f *f* *f* *f*

wick - ed - ness: But with the un - leav - en'd bread of sin - ce - ri - ty and

wick - ed - ness: But with the un - leav - en'd bread of sin - ce - ri - ty and

wick - ed - ness: But with the un - leav - en'd bread of sin - ce - ri - ty and

wick - ed - ness: But with the un - leav - en'd bread of sin - ce - ri - ty and

Pia.

truth. But with the un - leav - en'd bread of sin - ce - ri - ty and truth.

truth. But with the un - leav - en'd bread of sin - ce - ri - ty and truth.

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truth. But with the un - leav - en'd bread of sin - ce - ri - ty and truth.

truth. But with the un - leav - en'd bread of sin - ce - ri - ty and truth.

rall.

rall.

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rall.

SOLO TREBLE & QUARTETT.

Andante con moto.

$\text{♩} = 116$

Christ be - ing rais - ed from the dead di - eth no

p

senza Ped.

and
and
and

more: death hath no more do - min - ion o - ver him.

Ped.

p QUARTETT or SEMI-CHORUS.

Christ be - ing rais - ed from the dead di - eth no

p Christ be - ing rais - ed from the dead di - eth no

p Christ be - ing rais - ed from the dead di - eth no

p Christ be - ing rais - ed from the dead di - eth no

p

SOLO.

more: death hath no more do - min - ion o - ver him. For

more: death hath no more do - min - ion o - ver him.

more: death hath no more do - min - ion o - ver him.

more: death hath no more do - min - ion o - ver him.

za Ped.

p

in that he died, he died un_to sin once: But in that he

p

rall. *tempo* *mf* *p*

li_veth he li_veth un_to God. For in that he died, he

mf *p*

For in that he died, he

mf *p*

For in that he died, he

p

For in that he died, he

rall. *tempo* *p*

rall.

died un_to sin once: But in that he li_veth he li_veth un_to God.

rall.

died un_to sin once: But in that he li_veth he li_veth un_to God.

rall.

died un_to sin once: But in that he li_veth he li_veth un_to God.

rall.

died un_to sin once: But in that he li_veth he li_veth un_to God.

rall.

tempo

Andante Maestoso 88 = ♩
CHO: TENOR & BASS.

Andante Maestoso

f Like.wise reckon ye al.so your.selves to be dead in.deed un.to sin:

Andante Maestoso

f Like.wise reckon ye al.so your.selves to be dead in.deed un.to sin:

rall.

But a.live un.to God through Je.sus Christ our Lord.

rall.

But a.live un.to God through Je.sus Christ our Lord.

rall.

Allegro moderato.

rall.

Allegro 120=

Christ is ris.en from the dead: And be.come the first fruits of them that

Christ is ris.en from the dead: And be.come the first fruits of them that

Christ is ris.en from the dead: And be.come the first fruits of them that

Christ is ris.en from the dead: And be.come the first fruits of them that

Allegro 120=

slept. For since by man came death: By man came al - so the

slept. For since by man came death: By man came al - so the

slept. For since by man came death: By man came al - so the

slept. For since by man came death: By man came al - so the

re - sur - rec - tion of the dead. For as in

re - sur - rec - tion of the dead. For as in

re - sur - rec - tion of the dead. For as in

re - sur - rec - tion of the dead. For as in

Meno mosso.

Pia meno mosso.

tempo *f*

A - dam all die: Ev-en so in Christ Ev-en so in Christ Shall

A - dam all die: Ev-en so in Christ Ev-en so in Christ Shall

A - dam all die: Ev-en so in Christ Ev-en so in Christ Shall

A - dam all die: Ev-en so in Christ Ev-en so in Christ Shall

tempo *f*

all be made a - live. Ev-en so in Christ shall all be made a -

all be made a - live. Ev-en so in Christ shall all be made a -

all be made a - live. Ev-en so in Christ shall all be made a -

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live. Ev-en so in Christ Ev-en so in Christ shall

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live. Ev-en so in Christ Ev-en so in Christ shall

THOUGH THE NIGHT BE DARK AND DREARY.

Words by J. EDMESTON.

Music by H. ELLIOT BUTTON.

SLOWLY.

Though the night be dark and dreary,

Darkness can not hide from Thee Thou art

He who, never weary, Watchest

where Thy people be, Amen.

Or the following words may be substituted when desired.

p Soon as dies the sunset glory,
m Stars of heaven shine out above,
f Telling still the ancient story,
 Their Creator's changeless love.

S. Longfellow.



MADAME PATEY.

No.
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